Aesthetic Regimes – What is History, Material Institutions and Art? Even Artistic Life.

By Shomit Sirohi and Cornel West

I. Archaeology

In fact I meant that, Cornel West here, a properly archaeological stance goes the Ranciere's aesthetics in Nights of Labour, a history of the worker Gaudy in the 19th century who was dis-identifying from his working class position and forming a bracketed life of art and poetry, which then Sirohi claims is a history of working class politics as well which produces an aesthetic revolution which changes to the 19th century Paris life which is then an aesthetic regime or period in history which has an artistic life in it.

I call this archaeology – something Agamben shifts to critical discourse on the Greeks actually, while Ranciere is more interested in emancipation and democracy – he means he is more of the philosopher of art, aesthetics and informal cinema to change the view that one is as a black person or black class of people oppressed at all, one can change one's life or a people's history by being artistic.

II. Sirohi on Archaeology – Method, and Implications, even the Meaning of Being.

In fact Christian upsurge and Spirituality is considered difficult to accomplish, in fact that is the meaning of Being I meant, that one can simply live artistic regimes and artistic lives in Latin Quarters which then has a artistic life in a poemic method of Marx we, Cornel West and I, discovered with Alain Badiou calling this a supplement to those works – imagine a short-circuit of a Marx series with in fact aesthetic regimes and artistic lifestyles and surrealist artistic transformations, even the main meaning of surrealism – that a power and oppressive structure and class oppression and capitalist exploitation, all of this is fought by art, aesthetics, life as artistic, and in fact is dependent on the heroe as an artistic lifestyle maker – that in fact surreal numbers are proven in life – just the daily Christ life becomes epistle – I mean Agamben reads epistle to be discovered in life, and Ranciere reads art into epistle – what if this was what I was calling personal Kierkegaard for black people, that we are guided by in fact epistle and that alone.